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ABSTRACT

This curriculum module contains lesson plans and application activities that were developed for the first of two companion courses to help adult students build writing skills by emphasizing writing as a process involving generating ideas through revising, editing, and self-critiquing and by teaching basic grammar, punctuation, and spelling strategies in the context of actual usage in the workplace. The module consists of six sections that are each designed to be presented in a single session. The session topics are as follows: the importance of identifying the audience and purpose of writing; brainstorming, organizing ideas, freewriting, and revising; sentence structure and punctuation; paragraph structure; the process and importance of revision; and the importance of making writing as specific and vivid as possible. The module is divided into separate sections for each session. Each section contains the following: module rationale, learning intentions, course outline, student evaluation sheets/log, transparency masters, curriculum notes, course outline, and student handouts (including word lists, information sheets, writing samples). (MN)

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Colorado Community College and Occupational Education System
United States Department of Education
Corporate, Workforce, & Economic Development, a division of
Pikes Peak Community College
Current, Inc.

Effective Workplace Writing

This curriculum builds writing skills by emphasizing writing as a process, generating ideas through revising, editing, and self-critiquing. Basic grammar, punctuation, and spelling strategies are taught in the context of actual usage. Students are encouraged to select writing tasks from their workplace to practice their newly learned skills.

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INTRODUCTION

The Workplace Classroom is a set of 11 curriculum modules created by workplace educators from Pikes Peak Community College in collaboration and partnership with employees of Current, Inc., a large greeting card company in Colorado Springs, Colorado. The partnership was formed through an 18-month federal workplace research and development grant from the United States Department of Education awarded to the Colorado Community College and Occupational Education System. Teachers in the project designed, developed and field-tested curricula and materials for the 11 basic skills courses through the process of identifying and understanding the culture of the workplace and the learning needs of the individuals working within it.

The Pikes Peak staff chose not to rely on ready-made materials or programmed texts with which to teach classes. Instead, teachers and curriculum specialists interviewed employees, created job profiles, developed customized assessments, and invited student participation in the development of class content. The result is a unique set of curriculum modules in learning to learn, reading, writing, communication, problem solving, English as a second language, math and algebra that reflect learning needs of real people in a large printing/manufacturing environment. These modules were designed as six week, two hour classes, but the learning rationale and intentions could easily be modified to accommodate longer or shorter sessions.

The idea of following a design process involving the active and continuous commitment and participation of the employee and the employer provides a fresh look at the development of curricula and instruction. The goal of this process is to develop a curriculum product that enhances the basic literacy skills of adults and increases critical thinking and problem solving skills that are easily transferred to occupational improvement. The Pikes Peak staff felt that the best way to reach this goal was to involve employees and employers in the many levels of curriculum development and design.

We believe that these curriculum products are genuine reflections of sound adult learning theory that says adults must have relevant learning experiences that build on prior knowledge and in some way advance positive change in their daily work lives. These modules were built through the active participation and assessment of the adult students for whom they were designed. Those of us who developed these products encourage other workplace educators to use them in part or as complete modules, keeping in mind that their very design welcomes the change and diversity that other workplace environments are sure to lend to them. We feel that the authenticity of our curricula will provide ideas and incentive to other teachers and curriculum specialists who are beginning new programs or are looking for ways of improving existing curricula.

Best of luck with any or all of the Workplace Literacy Modules.

Rita Moore

Rita Moore, Project Leader
Workplace Literacy Grant Pikes Peak Community College

" I learned to apply good writing skills to my job needs, such as memo writing and self-evaluations."

— *Writing Student*

EFFECTIVE WORKPLACE WRITING (Writing I)

Rationale

Most people who are placed in a beginning writing class are there for two reasons: They don't know how to write, and they're afraid to try. It's important to stress that even for professional writers, good writing doesn't just happen. No magic formulas exist for making the process quick and easy. In fact, I often tell my students that as I become a better writer, I don't necessarily find it easier or that I'm writing faster. As I improve, my personal expectations also increase, and I'm challenged to be more concise, more vivid, and more dynamic. Ultimately, writing improves with practice. It helps to learn strategies or techniques, but practice, coupled with insightful feedback, remains the key to making true gains.

For optimum learning, students should be very involved in the learning activities. At each step, teachers should introduce the concept or skill, demonstrate it, practice it as a class, and then when students feel comfortable, have them practice individually. It will take longer to cover the material, but what is taught will more likely be learned.

Notice, too, that throughout the lessons, students are asked to analyze their own work and the processes they use. This metacognitive awareness is vital to improvement. Just as a golfer analyzes his swing or a stockbroker studies his portfolio's performance, a writer should reflect on personal strengths and weaknesses, in the process, gaining strategies for specific improvement.

Rita Moore
Project Leader

Janelle Diller
Author

EFFECTIVE WORKPLACE WRITING (Writing I)
SESSION I

"This class helped me to think about the reader and write accordingly."
--- Writing Student

Rationale:

Central to becoming a good writer is the awareness that all writing is done for someone to read. If Writing I has a mantra, it is this: Don't make the reader work! Jacqueline Berke points out the obvious when she says, "All writing is done for human beings by human beings." Yet writers so often seem to forget that a real person is out there who can be easily distracted or may not care about the subject enough to wade through jargon or fuzzy sentences. This point not only initiates the first session, but serves as a foundation to the course as a whole. Session One builds awareness of students need as readers, which in turn helps them better understand what they need to do as a writer.

Learning Intentions:

- Participants will recognize that writing is done for a reader; consequently, the writer must write so the reader can read.
- Participants will identify and analyze the culture of writing at their workplace and how this culture changes from company to company and even within departments of a company.
- Participants will identify the kind and amount of writing they do on their jobs.
- Participants will recognize the importance of identifying the audience and defining one's purpose in writing.

Curriculum Notes:

- Curriculum notes and references follow course outline.

Course Outline:

I. Administrative Details (15 min.)

A. Attendance and class roster
B. Participant data sheet (top half)

I. **Administrative Details (con't.)**

C. 4x6 cards
- name
- work extension
- department name and number
- work days and hours
- home phone (optional)
- personal information

D. Participant Learner Packet
E. Portfolio
F. Pre-evaluation

II. Writing Sample (15 min.)

Describe the job you would like to have five years from now.

III. Building the Connection Between the Reader and the Writer (40 min.)

A. OVERHEAD:
- "Writing isn't hard; no harder than ditch-digging."
  --Patrick Dennis
- Torturing the analogy: planning
  the right tools
  hard work

B. WRITE and/or DISCUSS:
Participants introduce themselves and share their experiences:
- Describe a writing experience you've had that was unsuccessful for you.
- Describe a writing experience you've had that was successful for you.
- What did you learn from these experiences?

C. APPLICATION ACTIVITY:
How to walk through a piece of paper:
- What do you need as a reader?
- What does the writer need to do?
- What do you need with other kinds of reading material?

D. DISCUSS:
- Have a clear purpose
- Know your audience; what do they already know; what is their reading level?
- Organize your material so the reader can logically follow what you're saying
- Connect the new information to what the reader already knows

- Give clear, appropriate examples
- Write clear sentences
- Use appropriate punctuation
- Use vivid, descriptive language
- Give visual clues (bullets, bold type, size, italics)

IV. What is the Writing Culture in this Company? (20 min.)

A. DISCUSS:
- How is it done? (Do some people write and some people revise?)
- How much autonomy do you have?
- What expectations does your supervisor have for what you produce?
- What is the attitude toward writing?
- How much weight will your writing have? (self-evaluations)
- How does this vary within departments? How is this different or the same at other companies you've worked for?

B. WRITE:
- What kinds of writing do you do with your job?
- Which ones are the hardest?

V. Identify Factors that Contribute to Good or Poor Writing (25 min.)

A. APPLICATION ACTIVITY:
Hand out the Fog Index (a measuring tool for readability) and copies of company memos.
- What is the reading level of each? Does it match the intended audience?
- What is something that is effective in the piece?
- What could be improved or strengthened?

VI. Think of the Reader as You Write (5 min.)

A. DISCUSS:
Begin the writing process by being the reader. What questions would the reader have? How will the reader go about getting the information from what you've written?

VII. Evaluation

A. DAILY JOURNAL:
Students record comments about the class, what they've learned and how they can use their new skills on the job.

CURRICULUM NOTES:

(The following notes are designed to elaborate on activites in the course outline).

II. Writing Sample

Use the writing sample as a way to further identify learning needs. In the last class session participants should again do a writing sample. Use these to measure their gains.

III. C. Application Activity

Have participants do this on their own without clarification. The intent is to build awareness that the reader shouldn't have to figure out what the writer is trying to say. In fact, the bottom line in writing well is this: Don't make the reader work!

Too often, writers, especially novice writers, assume that the reader will figure out what the writer means, even if the writer himself isn't exactly sure.

The solution to the paper activity is as follows:

1. The end product of this exercise is to have one continuous piece of paper. This means that you must not cut through the paper from one end to the other at any point, or it won't be continuous anymore.

2. Fold the paper in half horizontally. This will enable you to cut both halves of the paper at the same time.

3. Starting with the folded side, cut along line 1 to within an inch of the paper's edge. Cut line 2 in the same way.

4. Next cut along the fold from line 3 to line 4. DO NOT CUT THROUGH THESE NUMBERS TO THE EDGE OF THE PAPER.

5. Cut lines 5, 6, 7, 8, 9, and 10 in the same way you did lines 1 and 2. Remember, DO NOT CUT THROUGH to the edge.

6. Next cut lines 11, 12, 13, 14, 15, 16, and 17. This time, start at the edge of the paper and cut to within an inch of the folded side of the paper.

7. At this point, the paper should be in one continuous piece and should be large enough for any adult to walk through.

III. **D. Discuss**

As much as possible, try to get participants to do the thinking here before you fill in the gaps they leave. Encourage them to think about their needs as a reader. That should help them better identify what the writer needs to do.

V. **Application Activity**

Gather actual memos (or other writing examples) from the workplace to use. Hand out the Fog Index, which measures the readability level of written material. (Instructions for the Fog Index are on the handout.) Then divide the class into groups, assigning each group one memo. Use the Fog Index to determine reading level.

The Fog Index can be somewhat dangerous to use with novice writers. They're tempted to use bigger words and longer sentences to make their writing more sophisticated. This doesn't necessarily make their writing clearer or more readable, though.

Class: _____

Date: _____

Instructor: _____

	Name	Dept. Number	S. S. Number
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			
21.			
22.			
23.			
24.			
25.			
26.			
27.			
28.			
29.			
30.			
31.			

SKILLS FOR A COMPETITIVE WORKFORCE
PARTICIPANT DATA SHEET

Please fill out the following information. Print or write clearly. This information will be used for demographic and statistical purposes only.

SECTION I (Identification)

Name:_____ Social Security Number: ___-___-_____
Last Name, First Name Middle Initial

Street Address:_____ City:_____ Zip Code:_____

Phone Number: (___) ___-_____

Department: _____ Position:_____

SECTION II (demographic information)

1. Yrs. with company (circle one): a. unemployed b. 0-5 c. 6-10 d. 11-15 e. over 16

2. Age: __ 3. Sex: M F

4. Ethnicity (circle one): a. White b. Black c. Hispanic d. American Indian/Alaska Native e. Asian/Pacific Islander f. Other

5. Single: Y N
Head of Household: Y N

6. Is English your second language? Y N

7. Participating in (circle one or more):
   a. Basic Skills Program
   b. GED Program
   c. ESL Program

SECTION III (outcome information)

Assesment Planning:

8. Course Title:_____ (check one: __ Basic Skills, __ GED, __ ESL)

	Goals	Assessment Tool	Pre-Asses Results	Post-Asses Results	Improved
9.	Test Higher on Basic Skills: _____				Y N
10.	Improved Communication Skills:				Y N
11.	Increased Productivity:				Y N
12.	Improved Work Attendance:				Y N
13.	Increased Self-Esteem:				Y N

14. Contact Hours: __ __ __ __

15. Course Title:_____ (check one: __ Basic Skills. __ GED. __ ESL)

	Goals	Assessment Tool	Pre-Asses Results	Post-Asses Results	Improved
16.	Test Higher on Basic Skills: _____				Y N
17.	Improved Communication Skills:				Y N
18.	Increased Productivity:				Y N
19.	Improved Work Attendance:				Y N
20.	Increased Self-Esteem:				Y N

21. Contact Hours: __ __ __ __

22. Course Title:_____ (check one: __ Basic Skills. __ GED. __ ESL)

	Goals	Assessment Tool	Pre-Asses Results	Post-Asses Results	Improved
23.	Test Higher on Basic Skills: _____				Y N
24.	Improved Communication Skills:				Y N
25.	Increased Productivity:				Y N
26.	Improved Work Attendance:				Y N
27.	Increased Self-Esteem:				Y N

28. Contact Hours: __ __ __ __

29. Course Title:_____ (check one: __ Basic Skills. __ GED. __ ESL)

	Goals	Assessment Tool	Pre-Asses Results	Post-Asses Results	Improved
30.	Test Higher on Basic Skills: _____				Y N
31.	Improved Communication Skills:				Y N
32.	Increased Productivity:				Y N
33.	Improved Work Attendance:				Y N
34.	Increased Self-Esteem:				Y N

35. Contact Hours: __ __ __ __

STUDENT EVALUATION

Pre-Evaluation

Name:_____ **Date:**_____

Course:_____ **Instructor:**_____

GOALS	1 20%	2 40%	3 60%	4 80%	5 100%
I need to improve my communication skills.					
I need to improve my productivity.					
I need to improve my work attendance.					
I need to improve my self-esteem.					

List 4 goals related to the following that you want to improve in:

Communications:_____

_____

Reading:_____

_____

Writing:_____

_____

Math:_____

_____

Rate yourself on a scale of 1-5 as to where you are with these goals. 1 would be the lowest and 5 would be the highest.

EVALUATION

STUDENT DAILY LOG

NAME:

DATE:

CLASS:

1. What did you learn today? What did you find useful about the lesson? How was it interesting?

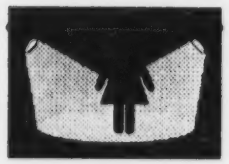
2. What did you find not necessarily useful, and what could have been done to improve the effectiveness of the lesson?

3. What other reactions do you have to the class, materials, discussion, etc.?

4. Are you comfortable with the material? Why or why not?

5. How have you used any of the information learned in previous classes?

Describe the job you would like to have five years from now.



Writing isn't hard; no harder than ditch-digging.

-- Patrick Dennis

Describe a writing experience you've had that was unsuccessful for you

or

Describe a writing experience you've had that was successful for you.

What did you learn from these experiences?

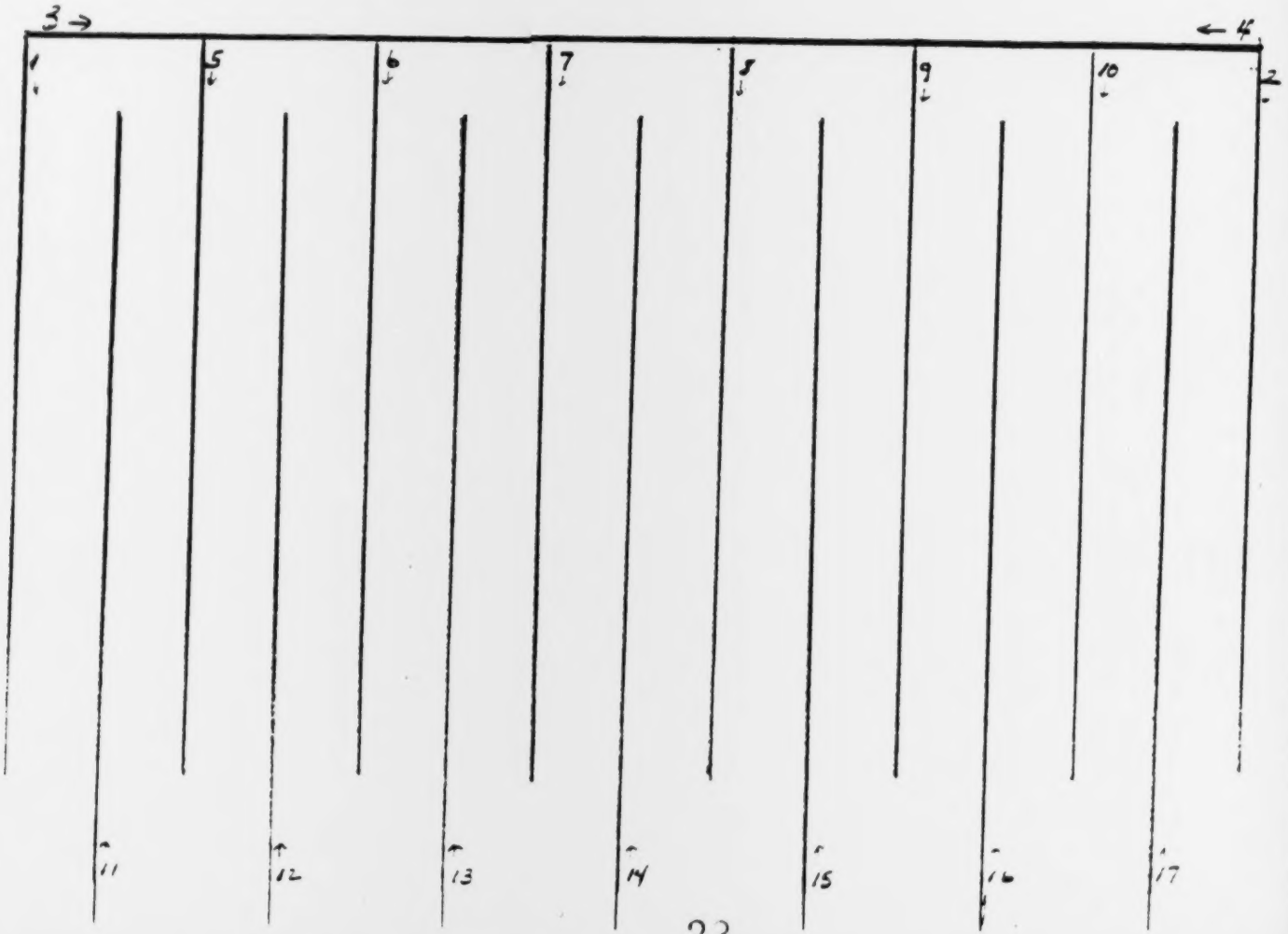
How to Walk through a Piece of Paper

1. Fold the paper in half and cut both sides at the same time according to the diagram.

2. Start with cut #1, and then cut #2.

3. Next cut along the fold from #3 to #4. Then make the other cuts.

The larger the piece of paper and the smaller the spaces between the cuts, the bigger the "hole" will be and the more people can walk through it at the same time.



1. **What do you need as a reader?**

2. **What does the writer need to do?**

3. **What do you need with other kinds of reading material?**

The writer should do the following:

- Have a clear purpose
- Know your audience:
  - What do they already know?
  - What is their reading level?
- Organize your material so the reader can logically follow what you're saying
- Connect the new information to what the reader already knows
- Give clear, appropriate examples
- Write clear sentences
- Use appropriate punctuation
- Use vivid, descriptive language
- Give visual clues (bullets, bold type, size, italics)

What is the writing culture in your workplace?

- How is it done? (Do some people write and some people revise?)
- How much autonomy do you have?
- What expectations does your supervisor have for what you produce?
- What is the attitude toward writing?
- How much weight will your writing have?

GUNNING "FOG INDEX"

Use this formula to find the level of difficulty of the material you're reading. This formula will also tell you at what level you are writing.

1. Select several 100-word passages from the material. Choose from the beginning, middle, and end of the material.

2. Determine the average number of words in a sentence by counting the number of sentences in each 100-word sample and dividing 100 by the number of sentences.

3. Count the number of words of three syllables or more. Do not count proper names, easy compound words such as "grandmother," or forms in which the third syllable is merely an ending such as "directed."

4. Add the number of "hard" words (three syllables or more) to the average number of words in the sentence. Next, multiply this total by 0.4, which is the "fog index." Round off this number to get an approximate grade level for the material.

EXAMPLE:

first 100-word block has 6 sentences
second block has 6.5 sentences
third block has 5.5 sentences even

Divide 18 (the number of sentences) into 300 (the total number of words in the three passages. The answer, rounded to the nearest .10, is 16.7.

The three passages have an average of 10 "hard" words in each section.

$$\begin{array}{r} 16.7 \\ +10.0 \\ \hline 26.7 \end{array}$$

Multiply 26.7 by 0.4.

$$\begin{array}{r} 26.7 \\ \times \ .4 \\ \hline 10.68 \end{array}$$

The reading level is about tenth grade seventh month reading level.

Begin the writing process by being the reader:

- What questions would the reader have?
- How will the reader go about getting the information from what you've written?
- What can you do to make the reader's job easier?

EFFECTIVE WORKPLACE WRITING (Writing I)
SESSION II

"This class gave me the confidence I lack and need so desperately to succeed."
--- Writing Student

Rationale:

Novice writers tend to think writing means to just start writing. They miss the most important steps of generating ideas and organizing them into a coherent paragraph. By breaking down the writing process into manageable chunks, even inexperienced writers are able to write something meaningful. Students will gain more confidence in their writing skills if they first can watch how it's done and then practice it in a nonthreatening situation, either in a small group or a whole class. This particular session could easily be divided into two, with the first class emphasizing brainstorming and organizing ideas and the second allowing time for freewriting and revising.

Learning Intentions:

- Participants will identify and be able to use a variety of brainstorming techniques to generate ideas.
- Participants will identify and be able to use a variety of techniques to organize their ideas.
- Participants will recognize the importance of evaluating their work and revising.

Course Outline:

I. Building a Framework for Writing (30 min.)

A. OVERHEAD
"Writers have two main problems: One is writer's block, when words won't come at all, and the other's logorrhea, when the words come so fast that they hardly get to the wastebasket in time."
--Cecilia Bartholomew

B. WRITE: Write about prejudice.
READ: "Incident" by Countee Cullen
WRITE: Write about what happens to children who feel the sting of discrimination.
DISCUSS: Which prompt was easier to write about? Why?
Narrowing the focus and stimulating thinking both help the writer.

II. POWER Writing (1 hour, 25 minutes)

A. PLAN:

- Know your audience and purpose; begin by being the reader.
- Brainstorm ideas: Go for quantity as well as quality

APPLICATION ACTIVITY:

- List
- Ask questions: Who, what, where, when, why, & how
- F.A.S.T.:
  - Feelings
  - Alternate viewpoints
  - Senses--taste, touch, smell, sight, sound
  - Time--past, present, future
- Clustering/webbing

B. ORGANIZE:

APPLICATION ACTIVITY:

- Outline
- Webbing/Clustering
- Branching
- Herringbone

C. WRITE:

APPLICATION ACTIVITY:

- Free-write, using your organization
- If you have trouble with a part, skip it and go right to the next section

D. EVALUATE:

Read and Reread--

- What will your reader need?
- Does it make sense?
- Look for flow of ideas and accuracy.
- Look for ways you can improve your ideas for economy, simplicity, and clarity.

E. REVISE:

Rewrite--

- Rewrite and revise, not just once, but several times.
- If you have the luxury, put your paper away for at least a day.

E. REVISE Continued:

- Reread for what you wrote, not for what you intended to write.
- Always revise on a hard copy, not on the computer screen.

Proofread--

- Reread your paper word for word. If you have a particular problem, read especially for those errors in addition to others.
- Use a clean sheet of paper and read the paper line by line.
- Have someone read your paper to you. Listen as the reader reads.
- If you have trouble with fragments, etc., break apart the piece sentence by sentence. Read from the bottom of the paper up.

III. Evaluation (5 minutes)

A. Daily journal

CURRICULUM NOTES:

I. **B. Building a Framework for Writing**

The idea behind this activity is to build awareness of how important it is to narrow the topic and to stimulate thinking. Poems such as Countee Cullen's "Incident" work well for this purpose. This particular poem is also a good example of how to take a specific incident to illustrate a larger idea.

II. **POWER Writing**

As you explain each step of POWER writing, particularly planning and organizing, illustrate the kind of ideas you might generate and how you could organize them. Then have participants practice the steps using a topic they've chosen to write about. By the time they get through the planning stage, they should have several pages of ideas they've brainstormed, which, typically, is far more than most novice writers have even after they've finished writing.

For the next class session, participants should bring a completed paragraph for you to review and return. Encourage them to use the ideas they've generated in class.

Because this curriculum was developed for a card company, I used a new card idea as my topic to demonstrate each step of the writing process. (See handout.) In this session, I demonstrated and invited student participation brainstorming writing ideas. For Session IV, I've written a paragraph to illustrate the various elements of a good paragraph. In Session V, I give students a first draft and a final draft of the paragraph from Session IV. In this way, they can see what happens as the topic is turned into ideas, the ideas into a paragraph, and the paragraph is revised.

II. **A. PLAN: APPLICATION ACTIVITY:**

The brainstorming techniques are fairly self explanatory. For questions, ask the basic who, what, why, when, where, and how. For instance, *what* questions for the card might include the following: What would the card have on it? For what occasions other than birthday might a card like this be used? To what specific groups could you target a card like this?

The F.A.S.T. system often generates interesting ideas on which to build. These are just a few questions to get you started:

Feelings--What feelings would you have if you got a card like this? What feelings would you want to evoke if you sent this card? What negative feelings might surface with a card like this? If nostalgia is one of the main reasons to send this card, what other occasions would prompt this feeling?

Alternative Viewpoints--Who wouldn't want a card like this? What would be the reasons? What kind of a card would they prefer?

II. A. PLAN: APPLICATION ACTIVITY Continued:

Senses--What would you have seen, touched, tasted, heard, and smelled from the year represented on the card? For instance, what did the year 1972 smell like? What did it look like? What were the popular songs? What slang was popular? What new foods were introduced?

Time--What might have been interesting on a card like this 10 years ago? What would you want to remember 10 years from now? What changes dramatically with time? Prices, fashions, hairstyles, technology, politics, etc.

Webbing or clustering is a more free flowing way to generate ideas. Begin with the main idea in the center of the page and let one idea trigger the next in random fashion. (See handout.)

Not everyone likes this method of brainstorming, but some people immediately latch onto it because it fits their style of thinking so well.

II. B. ORGANIZE: APPLICATION ACTIVITY:

Examples of webbing/clustering, branching, and herringbone organizations are included as handouts. Essentially, the webbing/clustering activity from the planning stage is also an organizational tool. The branching works much like a horizontal outline, but because it is more visual, students often feel less intimidated by it. The herringbone won't work with every topic. It works great with journalistic type writing that emphasizes who, what, where, when, why, and how.

II. C. WRITE: APPLICATION ACTIVITY:

Free-writing is a process of simply putting pen to paper and writing. The process shouldn't be impeded by stopping to check spelling or rearrange ideas or check for clarity. A fun way to do this is to tell students to write non-stop for five or ten minutes straight. Their pens must keep moving, even if it's only to write "I can't think of anything to write." The thinking behind this is that many novice writers are frozen by a clean, white page. They can't start because they can't get it on paper in perfect form the first try. If they follow the organization they've put together for their topic, they'll be surprised at how much they *can* write. Once it's down on paper, it's much easier to go back and polish and refine. The more students can practice free-writing, the easier and more productive it becomes.

II. E. REVISE:

Under rewrite, I've noted that proofreading should always be done on a hard copy, not on the computer screen. Research suggests that novice writers tend to make only minor corrections rather than global revisions on the computer. If they print out their work and revise, they're more likely to make appropriate changes in their organization and development.

Writers have two main problems:
One is writer's block,
when words won't come at all,
and the other's logorrhea,
when the words come so fast
that they hardly get to the
wastebasket in time.

--Cecilia Bartholomew

Write about prejudice.

Write about what happens to children who feel the sting of discrimination.

4

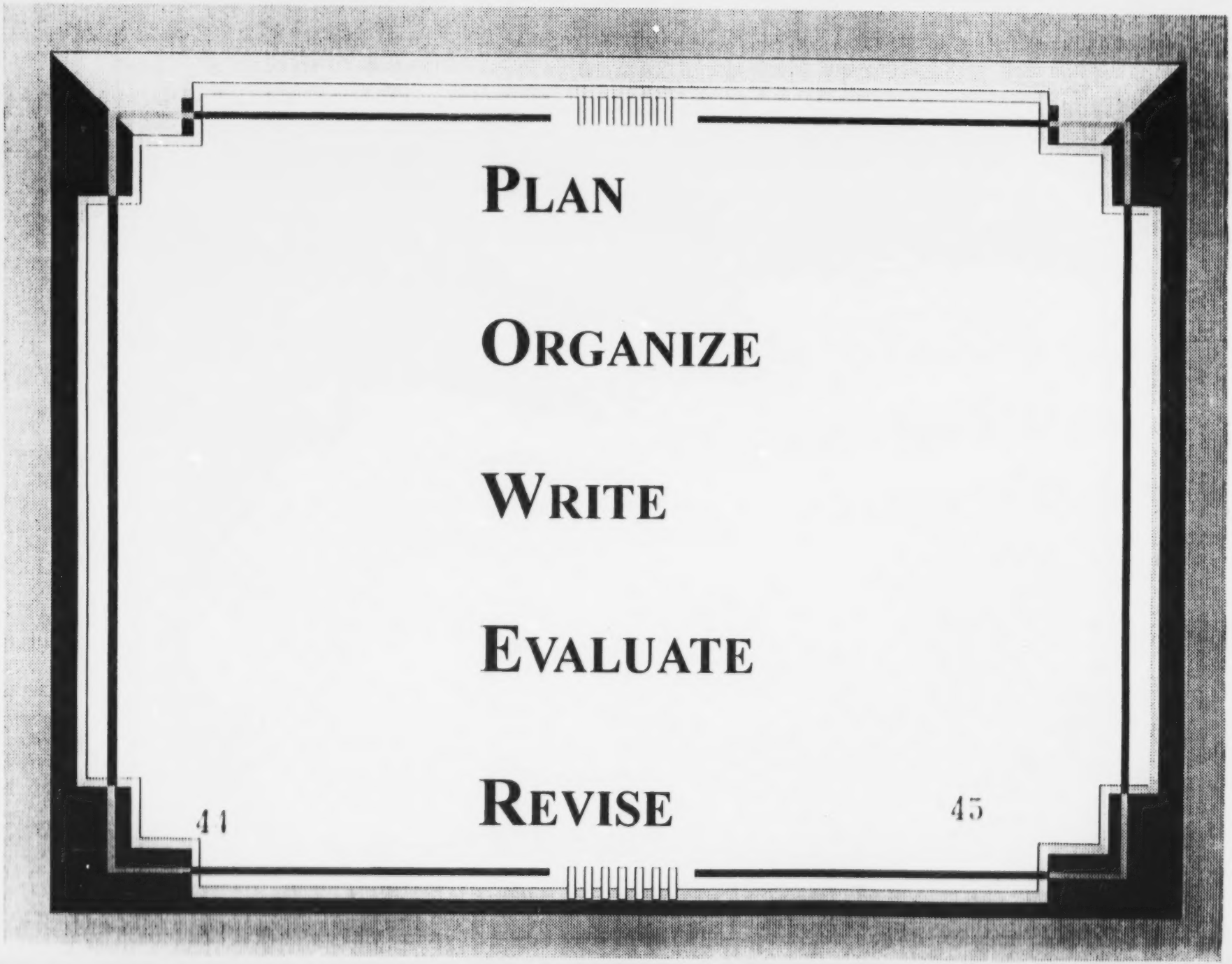
Incident

Once riding in old Baltimore,
Heart-filled, head filled with glee,
I saw a Baltimorean
Keep looking straight at me

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, "Nigger".

I saw the whole of Baltimore
From May until December,
Of all the things that happened there
That's all that I remember.

--- Countee Cullen


PLAN
ORGANIZE
WRITE
EVALUATE
REVISE

PLAN:

- Know your audience and purpose; begin by being the reader.

- Brainstorm ideas: Go for quantity as well as quality

  List

  Ask questions: Who, what, where, when, why, & how

  F.A.S.T.:
  - Feelings
  - Alternative viewpoints
  - Senses--taste, touch, smell, sight, sound
  - Time--past, present, future

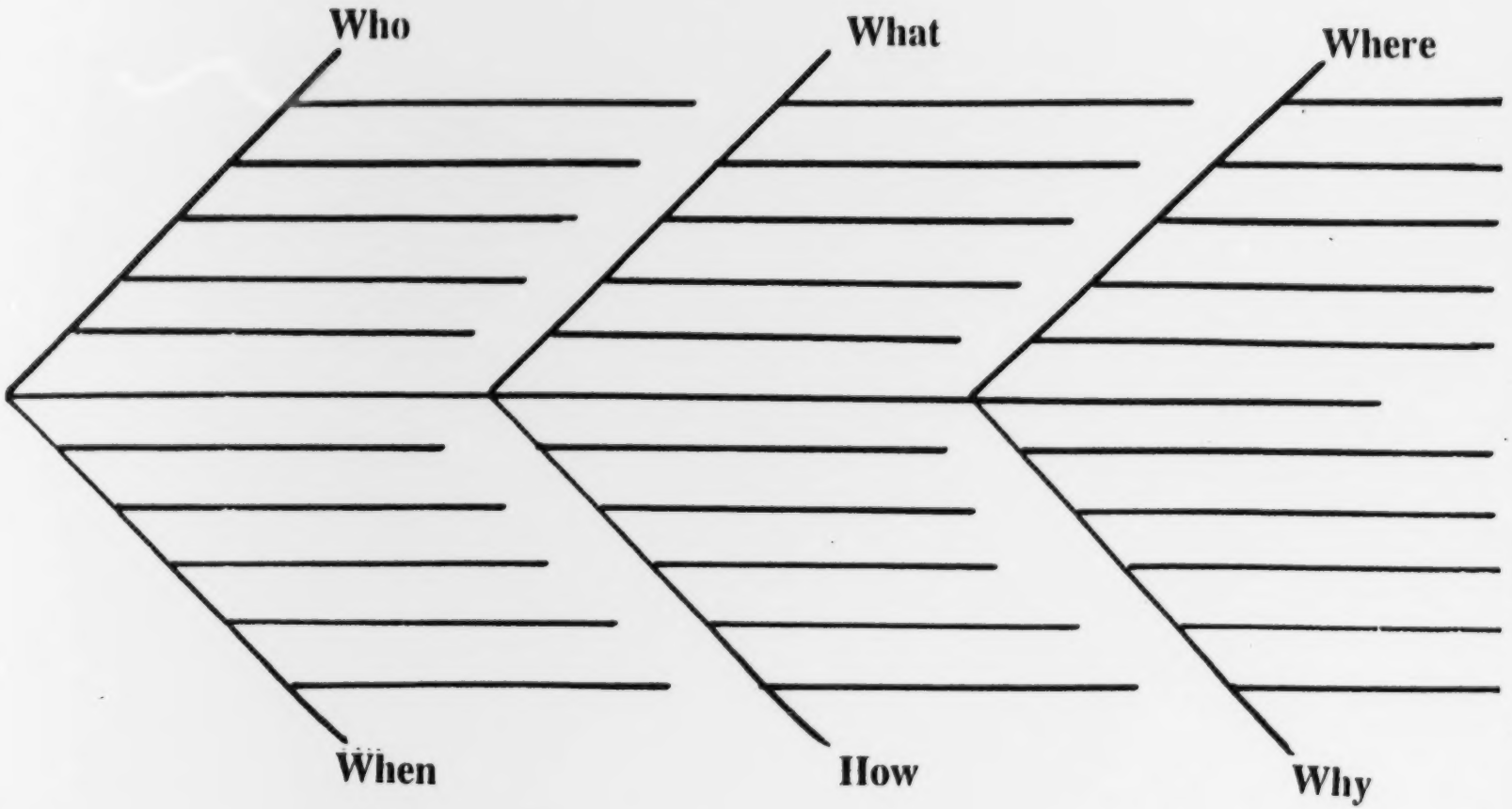
  Clustering/webbing

ORGANIZE:

- Outline
- Webbing/Clustering
- Branching
- Herringbone

Branching

Herringbone



WRITE:

- Free-write, using your organization

- If you have trouble with a part, skip it and go right to the next section

EVALUATE:

- Read and Reread--

  What will your reader need?

  Does it make sense?

  Look for flow of ideas and accuracy.

  Look for ways you can improve your ideas for economy, simplicity, and clarity.

REVISE:

- Rewrite--

  Rewrite and revise, not just once, but several times.

  If you have the luxury, put your paper away for at least a day.

  Reread for what you **wrote**, not for what you **intended** to write.

- Proofread--

  Always proofread on a hard copy, not on the computer screen.

  Reread your paper word for word. If you have a particular problem, read especially for those errors in addition to others.

  Use a clean sheet of paper and read the paper line by line.

- Have someone read your paper to you. Listen as the reader reads.

- If you have trouble with fragments, etc., break apart the piece sentence by sentence. Read from the bottom of the paper up.

EFFECTIVE WORKPLACE WRITING (Writing I) SESSION III

"This class has given me the incentive to further my education and to seek my degree." --- Writing Student

Rationale:

Many people, not just beginning writers, equate grammar skills with good writing. While the two are very interconnected, one does not assure the other. The system presented in this session focuses on punctuation, which seems to be a greater concern for most people than true grammar issues such as when to use lie and lay. For this session to be effective, it's important that participants have a clear understanding of independent and dependent clauses and conjunctions. If they don't recognize fragments, you'll need to build this skill first. Once they learn the sentence structure system given here, they'll have answers for 80% of their common punctuation questions.

Learning Intentions:

- Participants will recognize the importance of using standard grammar.
- Participants will be able to define and use independent and dependent clauses and phrases.
- Participants will be able to define and use coordinating conjunctions, subordinating conjunctions, and conjunctive adverbs or transition words.
- Participants will be able to recognize and use A, B, C, D, and E sentence structures.

I. Review POWER

A. WRITE AND DISCUSS:
- Which brainstorming and organizing techniques did the students use while writing for class or work?
- Which were most helpful?
- Did they find the writing process easier because they used any of the techniques?

II. Building the Case for Grammar

A. WRITE:
Describe an experience in which you were judged (for good or for bad) by your language (dialect, grammar, ESL, etc.).

OR

Describe an experience in which you judged someone by his or her language.

B. DISCUSS:
- What happens when a person doesn't use standard English?
- Is this true in every situation?
- How might work/friends/job interview language differ?

C. "Nine plus six equal/equals fourteen."

III. The Elements of Sentence Structure

A. Clauses and phrases
- Independent clauses
- Dependent clauses
- Phrases

B. Conjunctions
- Coordinating
- Subordinating
- Conjunctive adverbs
- Transition words and phrases

C. ABCDE sentence structures
- Instruction
- Examples
- Practice

IV. Evaluation

A. Return to your paragraph. What mistakes can you fix now?

B. Daily journal

- Student record comments about the class, what they've learned and how they can use their new skills on the job.

CURRICULUM NOTES:

II. **C. Building the Case for Grammar**

Put the sentence on the overhead, and ask participants what the right answer is. Most people will automatically focus in on which verb is correct. The point of the activity is that the content/message is more important than the grammar. Perfect grammar won't salvage a mistake in the content.

III. **The Elements of Sentence Structure**

The sentence structure taught in this lesson is fairly straightforward. To be able to understand it, participants must be able to recognize independent and dependent clauses and conjunctions. Depending on participants' skill levels, this may need to be an additional lesson, or it may be enough to review clauses and conjunctions in 15 or 20 minutes and then move into the sentence structures.

These structures are learned most efficiently if you introduce one structure, practice on sample sentences as a group, and then have individuals write their own sentences. As they write, check the sentences they write. Encourage them to choose two short independent clauses for structure A and then use the same two for all the rest of the structures. By doing this, they'll be more likely to understand how manipulating clauses and phrases adds variety and subtleness to their writing. A good example of this is General Sheridan's quote under D structure, "If I owned Texas and Hell, I would rent out Texas and live in Hell." It would certainly be grammatically complete to turn it into a C structure sentence, "I would rent out Texas and live in Hell if I owned Texas and Hell." Unfortunately, it would also lose its punch.

As a final reinforcement, you might encourage participants to go through their paragraphs and identify all the sentence structures they've used.

Describe an experience in which you were judged (for good or for bad) by your language. (dialect, grammar, ESL, etc.)

or

Describe an experience in which you judged someone by his or her language

Nine plus six
equal/equals
fourteen.

Clause

Definition: A clause is a group of words containing a subject and a predicate. There are two kinds of clauses: independent and dependent.

An **INDEPENDENT CLAUSE** can stand by itself as a sentence. It is a complete idea.

EXAMPLE: John ate a late dinner.

The clause may have compound (2 or more) subjects or predicates or both.

EXAMPLE: John and Mary ate a late dinner.

John and Mary ate a late dinner and then watched TV.

A **DEPENDENT** or **SUBORDINATE CLAUSE** cannot stand by itself. It depends on an independent clause to be a complete thought.

EXAMPLE: After John and Mary ate a late dinner, they watched TV.

Phrase

<u>Definition</u>: A phrase is a group of words that does not contain a subject or a predicate.

EXAMPLE: In the beginning
While driving home
For example
One day last week

Conjunctions: Definition

Definition: A conjunction is a word that connects or joins words, phrases, or clauses. There are four kinds of conjunctions.

Coordinate Conjunctions: for, and, nor, but, or, yet, so
They are used to connect words, phrases, and clauses of equal rank.

Subordinate Conjunctions: after, because, since, until, so that, etc.
They are used to begin subordinate or dependent clauses.
Some subordinate conjunctions are also used as prepositions: after, before, since, until.

Conjunctive Adverbs: moreover, therefore, then, however, etc.
They are used as transitions between clauses.

Correlative Conjunctions: both-and, either-or, not only-but also, neither-nor
They are used in pairs and connect words, phrases, and clauses of equal rank.

CONJUNCTIVE ADVERB OR TRANSITIONAL PHRASE

also	in addition	now
as a result	in fact	of course
besides	in other words	on the other hand
consequently	in the first place	otherwise
finally	meanwhile	still
for example	moreover	then
for instance	nevertheless	therefore
furthermore	next	thus
however		

SENTENCE STRUCTURE: A

FEATURES:

1. **No internal punctuation needed unless there is a list**
2. **Is a simple sentence**

EXAMPLES:
It is hard to be good.

--Pittacus

Fine art is that in which the hand, the head, and the heart of man go together.

--John Ruskin

America is a country that doesn't know where it is going but is determined to set a speed record getting there.

--Lawrence J. Peter

Your examples:

1.

2.

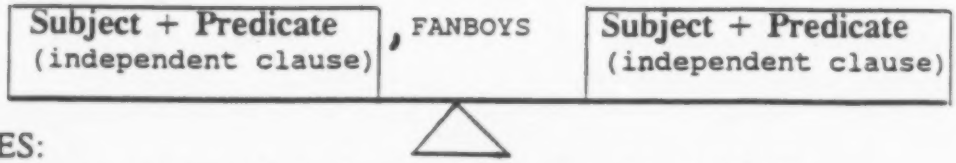
3.

Going to class on top of working a full 40-hour week is difficult to do.

Current encourages its employees to give to United Way and rewards them generously for doing so.

Current encourages its employees to give to United Way, rewards them generously for doing so, and has high employee participation as a result.

SENTENCE STRUCTURE: B



FEATURES:

1. Two or more independent clauses that can stand individually
2. Joined by a comma and a FANBOYS (coordinating conjunction: for, and, nor, but, or, yet, so)
3. May be joined by a semicolon (;), colon (:), or dash (--) instead of the comma and the FANBOYS
4. May be joined by a semicolon (;), conjunctive adverb (however, therefore, moreover, etc.) or transitional phrase, and a comma
5. Content of the two clauses is equal and related
6. Is a compound sentence

EXAMPLES:

The man who acts never has any conscience; no one has any conscience but the man who thinks.

--Goethe

Knowledge may give weight, but accomplishments give lustre, and many more people see than weigh.

--Philip Dormer Stanhope, Earl of Chesterfield

I've been rich and I've been poor; rich is better.

--Sophie Tucker

Everyone is a genius at least once a year; a real genius has his original ideas closer together.

--G.C. Lichtenberg

Your examples:

1.

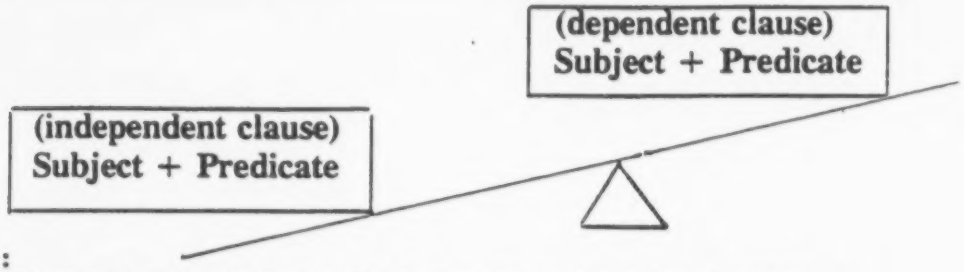
2.

3.

SUBORDINATING CONJUNCTIONS

after	before	rather than	though	where
although	even though	since	unless	whether
as	if	so that	until	while
as if	how	than	when	why
because	in order that	that		

SENTENCE STRUCTURE: C



FEATURES:
1. An independent clause followed by a dependent clause
2. Dependent clause is signaled by a subordinating conjunction such as when, while, although, as, before, after, because, if, since, unless, so that, etc.
3. No internal punctuation between clauses
4. Is a complex sentence

EXAMPLES:
A thing is not necessarily true because a man dies for it.
--Oscar Wilde

Humanity is fortunate because no man is unhappy except by his own fault.
--Seneca

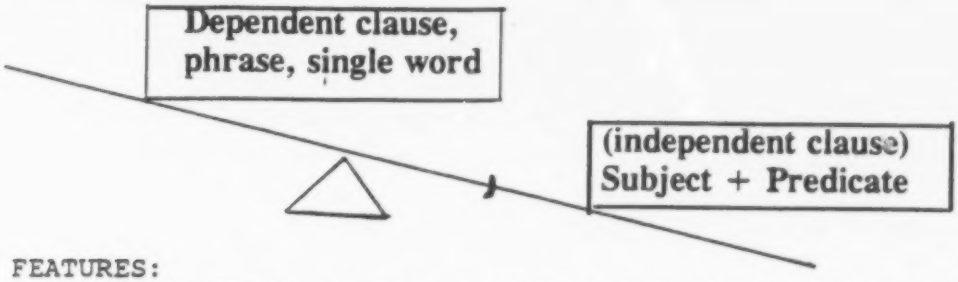
Your examples:

1.

2.

3.

SENTENCE STRUCTURE: D



FEATURES:
1. Single word, phrase, or dependent clause followed by an independent clause
2. Dependent clause generally signalled by a subordinating conjunction (see 2 under C structure)
3. Two parts separated by a comma

EXAMPLES:
If I owned Texas and Hell, I would rent out Texas and live in Hell.

--Gen. Phillip H. Sheridan

In general, the art of government consists in taking as much money as possible from one class of citizens to give it to the other.

--Voltaire

When choosing between two evils, I always like to try the one I've never tried before.

--Mae West

If fifty million people say a foolish thing, it is still a foolish thing.

--Anatole France

Your examples:
1.

2.

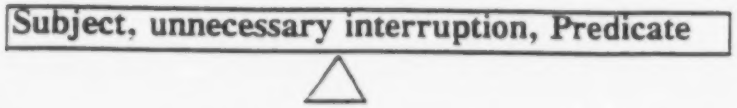
3.

When Irwin was ready to eat his cat jumped onto the table.

Mary read this.

Mary, read this.

SENTENCE STRUCTURE: E



FEATURES:

1. Independent clause interrupted by unnecessary or nonrestrictive information
2. Nonrestrictive material always set off by a pair of commas, dashes, parenthesis, or brackets if it comes between the subject and the predicate.

EXAMPLES:

All government--indeed, every human benefit and enjoyment, every virtue and every prudent act--is founded on compromise and barter.

--Emund Burke

The time when, most of all, you should withdraw into yourself is when you are forced to be in a crowd.

--Epicurus

All persons as they grow less prosperous grow more suspicious.

--Terence

Your examples:

1.

2.

3.

John and his wife, Mary, live next door.

John and his wife Sarah live in Palmer Lake.

The dessert made with fresh raspberries was delicious.

The dessert, made with fresh raspberries, was delicious.

For camp the children needed clothes *that were washable*.

For camp the children needed sturdy shoes, *which were expensive*.

It is a damned poor mind indeed that can't think of at least two ways of spelling any word.

-- Andrew Jackson

SPELLING STRATEGIES

Spelling is a writing skill. You can understand, say, and read many words you can't spell. To improve your spelling skill, improve your visualization skills. You'll find it much easier to *picture* a word and then write it than to *sound out* a word and write it. Practice the following steps as you learn to spell a new word or a troublesome old one. An important key to learning how to spell a word is to make sure you know what the word means and how it's used.

1. Write the word on a note card. Hold the card so that you have to look up to see the word.

2. Using your eye as a pencil, trace each letter in the word. Note and remember which letters go up or down. How many vowels are they? In what order are they? Are there any silent letters? Double letters? Small words within the word? What trouble spots do you have? Put those letters in red in your mind, or put a box around them. Play with the letters in this way until you have a clear visual memory of it.

3. Put the card down, and look up again. Can you "see" the word? (If you can't, repeat step 2 until you can.) Again, play with the word. What letters go up or down? What are the vowels? etc.

4. When you feel confident that you have a good visual memory of the word, spell the word forwards then backwards. "Look" at the letters as you spell. Don't use your ear or memory, just your eyes. When you can spell the word backwards as quickly as you can spell it forwards, you know the word.

5. Put the word back into your visual field and take a mental picture of it.

6. Write the word. Be conscious of how the word feels as you write it. When does your hand go up or down? Pay attention to how your body reacts: If your brow wrinkles at a point in the word or if your hand pulls back, you've probably written a wrong letter. Go back and fix the word.

7. Look at the word one last time. Does it match what you've written? If not, go back and fix your visual memory of the word. Exaggerate the problem spots: Put them in red in your mind, or put them in a box. Recognize them as trouble spots, and be aware of them when you spell the word.

EFFECTIVE WORKPLACE WRITING (Writing I)
SESSION IV

"I wouldn't mind being a poet, or maybe I'll write a book now."
--- Writing Student

Rationale:

This lesson introduces the paragraph structure. Some instructors will find this approach to writing far too formulaic to be comfortable. While one can certainly make a strong case for this, my experience with novice writers is that they appreciate having a formula as a starting point. I often compare the writing process to cooking. When I first learned to cook, I followed recipes to the quarter of a teaspoon. I needed to because I didn't have a sense of what a dish should look, taste, or feel like at various stages. When I didn't religiously follow the recipe, I created some glorious disasters, including one chocolate chip cookie attempt where I forgot the flour. Now that I've been cooking for several decades, I rarely use a recipe unless I'm doing something really tricky or totally new. And I rarely have disasters. Writing is much the same way. Novice writers easily forget some of the most obvious ingredients to successful writing, but as they become more proficient, the elements also become second nature. No longer do they need to consciously remember to start with a hook or add plenty of secondary support or smooth the way with clear transitions. They taste and smell as they write, adding the salt, the spice, the flour as needed.

Learning Intentions:

- Participants will analyze their own work, in the process identifying one strength, one weakness, and a specific idea for improvement.

- Participants will be able to identify, explain, and use the elements of a formal paragraph, including the following:
  - topic sentence
  - hook or attractor
  - primary and secondary support
  - transitions
  - conclusion

I. Review ABCDE Structure--I gave a speech; nobody laughed.
(10 min)

II. Analyze Own Work (15 min)

A. WRITE:

- What did you do well?
- What is your best sentence or phrase? Why?
- What needs to be strengthened?
- What would you like to make clearer for next time?

III. Identifying Elements in the Expository Paragraph (10 min)

A. "Expository" comes from the Latin word "expose." An expository paragraph or essay exposes the reader to an idea. What idea is the reader exposed to in the following paragraph?

B. Read paragraph on new product idea for Current. Ask students the following questions:

- What is the paragraph about?
- Which sentence gives this information?
- What sentences give important information that further explains the main idea?
- What sentences give support to these sentences?
- What sentence pulls everything together in a conclusion?

C. Hand out blank outlines, highlighters, and the paragraph for students to follow along and then use for their own paragraphs.

D. Hand out outlines of the paragraph structure

IV. Building the Expository Paragraph (Paragraph structure HANDOUT) (80 min)

A. Topic Sentence: (HANDOUT)

- A well-developed paragraph must have a central idea. It may be explicitly or implicitly stated. When it is explicitly stated, it is called the **topic sentence**. It identifies the subject matter or topic of the paragraph, which establishes what is going to be said about the topic.

- To determine your central idea, ask the following:
  a. What do I want this piece to accomplish?
  b. What is the main point I wish to communicate about my subject?
  c. What details can I use to develop this main point?

- A topic sentence cannot be a cut-and-dried fact. It should be an idea that would have defenders and opponents. **(Topic Sentence OVERHEAD)**

IV. Building the Expository Paragraph Continued

- Examples of good and bad topic sentences (OVERHEAD and HANDOUT)
- How would you rate the topic sentence in the product paragraph?
- What is your topic sentence? How can you make it clearer?

B. Hook or Attractor:

- A paragraph should begin with a good hook or attractor to literally hook the reader into reading. The hook may or may not be the topic sentence. If it isn't, the topic sentence should follow immediately.
- Examples of good hooks (OVERHEAD and HANDOUT)
- How would you rate the hook in the product paragraph? What could be done to improve it?
- Do you have a hook in your paragraph? If you do, how can you make it better? In not, what could you use for a hook?

C. Body Sentences:

- After the topic sentences, the body sentences, or meat, of the paragraph come.

  Ask yourself:
  What does the topic sentence promise the reader?

- Body sentences should be organized into two categories: **primary support** and **secondary support.**
  a. Primary support directly supports the topic sentence. It is a main and important point.
  b. Secondary support directly supports the primary support.
- What are the primary and secondary support sentences in the product paragraph?
  a. Notice what happens to the paragraph when the secondary support is missing. (HANDOUT)
- What are the primary and secondary support sentences in your paragraph?

Which ones need to be strengthened?

IV. Building the Expository Paragraph Continued

D. Concluding Sentence:

- A solid concluding sentence should pull the entire paragraph together. If the central idea isn't already clear by this point, it's too late now. The conclusion may relate back to the hook. Never introduce a new idea in the conclusion.
- What is the conclusion in the product paragraph? Is it effective?
- How effective is your conclusion? How can you strengthen it?

E. Transition Words:

- Use transition words to smoothly carry the reader from one idea to the next.
- What are the transition words in the paragraph?
- What are the transition words in your paragraph? How can you make them smoother?

F. Do's and Don'ts:

Do's

- Make sure all the sentences relate to the paragraph topic.
- Vary the sentences in length and structure. Avoid sentences that are so long the reader becomes lost.
- Use synonyms, particularly if something needs to be repeated.
- Stimulate the readers' senses (smell, touch, etc.) or memory. Involve the reader for a better paragraph.

Don'ts

- Don't use "I think," "I feel," etc.
- Don't offend the reader with statements that are too strong.
- Don't make the reader work!

- Which do's and don'ts have you followed? Which do you need to change?

V. Evaluation (5 minutes)

A. Students may rewrite this paragraph again, or start with a new topic. Paragraphs will be read in the next class.

B. Daily journal

Students will record comments about the class, what they've learned and how they can use their new skills on the job.

CURRICULUM NOTES:

IV. **Building the Expository Paragraph**

Even though the expository paragraph isn't always used in workplace writing, it's an important beginning point for most novice writers. If they can understand the importance of organizing and developing information for the reader, they can transfer this understanding to any kind of writing.

IV. **B. 2. Building the Expository Paragraph**

Whether it's for a novel or a memo, novice writers often underestimate the importance of hooking the reader in. To illustrate how effectively this can be done, I've taken the opening sentences from a variety of my favorite essays. This particular group of essays can be found in Suzanne Webb's *The Resourceful Writer*. I also use this as an excuse to whet their appetites for good reading, so I spend few minutes talking about the various essays and why they're worth reading. Use the opening sentences from your favorite writers to illustrate good--and poor--hooks.

SENTENCE STRUCTURE: ABCDE

A Structure:

I gave a speech. Nobody laughed.	two independent clauses

B Structure:

I gave a speech, and nobody laughed.	two independent clauses connected by a FANBOYS--for, and, nor, but, or, yet, so
I gave a speech; nobody laughed.	two independent clauses connected into a single sentence using a semicolon, colon, or a dash
I gave a speech; moreover, nobody laughed.	two independent clauses connected by a conjunctive adverb or transition phrase

C Structure:

Nobody laughed when I gave a speech.	independent clause followed by a dependent clause; no internal punctuation needed

D Structure:

When I gave a speech, nobody laughed.	dependent clause, phrase, or single word followed by an independent clause; a comma separates the two

E Structure:

I, too, gave a speech.	independent clause with an interruption between the subject and the predicate; parentheses, or a *pair* of commas or dashes are used

NOT an E Structure:

Nobody in his right mind laughed.	independent clause with a necessary interruption between the subject and the predicate; no punctuation used

- What did you do well?
- What is your best sentence or phrase?
- Why is this one effective?
- What needs to be strengthened?
- What would you like to make clearer for next time?

Quick! Name a hit movie from the year you were born. You don't have a clue? Wouldn't it be fun to know? For my husband's birthday this year, he received a card that highlighted events from 1952, his birth year. The card included hit movies, advertisements, politics, and headlines from 1952. My husband loved it! Logically, with America's love for nostalgia, a huge market exists among Current customers for a product line that would draw on memories of past years. Such products could be customized for different segments of the population and various occasions. For instance, many customers might enjoy recipes or homemaking tips found in ladies' magazines of earlier years. Likewise, others would enjoy cards that highlighted sports or car trivia from their birth years. Birthdays are only a starting point, though; an anniversary card might be even more appropriate because the card's recipients could remember and recognize the various people and events on the card. For instance, the top ten songs from 1975 would trigger more memories than the same list from 1952. Likewise, fashion items--platform shoes and bell-bottom pants--from 1975 would be more familiar than their 1952 counterparts. Another possible market to tap would be high school reunions. The product line could also be expanded into reunion invitations, posters, and even videos with clips from TV or news shows from the graduation year. Americans are nostalgia buffs; consequently, a product line such as this has endless possibilities for customer fun and Current profit!

What is the paragraph about?

Which sentence gives this information?

What sentences give important information that further explains the main idea?

What sentences give support to these sentences?

What sentence pulls everything together in a conclusion?

Paragraph Structure

I. *The Topic Sentence*

A well-developed paragraph must have a central idea. It may be explicitly or implicitly stated. When it is explicitly stated, it is called the topic sentence. It identifies the subject matter or topic of the paragraph, which establishes what is going to be said about the topic.

II. *The Hook or Attractor*

A paragraph should begin with a good hook or attractor to literally hook the reader into reading. The hook may or may not be the topic sentence. If it isn't, the topic sentence should follow immediately.

III. *The Body Sentences*

After the topic sentence, the body sentences--or meat--of the paragraph come. These sentences deliver what the topic sentence promises. Body sentences should be organized into two categories: primary support and secondary support.

1. Primary support directly supports the topic sentence. It is a main and important point.
2. Secondary support directly supports the primary support.

IV. *The Concluding Sentence*

A solid concluding sentence should pull the entire paragraph together. However, if the central idea isn't already clear by this point, it's too late now. The conclusion may relate back to the hook. Be careful not to introduce a new idea in the conclusion.

PARAGRAPH STRUCTURE

Topic Sentence:

Transitions:	Supporting Reasons:
	1.
	2.
	3.
	4.
Final Transition:	Concluding Sentence which restates the topic sentence:

Topic Sentence

The first and most important part of a formal paragraph is the topic sentence. It lets the reader know what's coming in the paragraph. If you begin with a good topic sentence, half the job is done. If the topic sentence isn't clear or isn't there, you'll have a harder time getting your point across. One narrow definition of a paragraph is "seven sentences trying to prove something." The topic sentence is what the paragraph is trying to prove. Here are the things you need to know about it:

1. The topic sentence must be a complete sentence.
2. It must show a feeling, attitude, or point of view. (Your opinion is involved.) This, however, doesn't mean that you should use "I think" or "I believe" in the topic sentence. By using these phrases, you actually weaken the topic sentence. Also, this means the topic sentence can hardly ever be a question of a command.
3. It is rarely a cut-and-dried fact you can't argue about. For example, "Current's social expressions facility is located on Woodmen." Where do you go from here?
4. It rarely contains the word *because*. Having the word because in a topic sentence is not incorrect; it simply makes things difficult to develop the topic. For instance, it's easy to find ways to develop the idea that "Current is concerned about corporate security." It's more difficult to develop the idea that "Current is concerned about corporate security because the company requires badges."
5. A topic sentence usually avoids absolute words like *every*, *all*, *none*, or *best* and uses safer words like *many*, *most*, *few*, or *excellent*. You may be able to prove that "Current is a major player in the after-market checks business." However, it's harder to prove that "Current produces the best after-market checks in the country."

- What do I want this piece to accomplish?
- What is the main point I wish to communicate about my subject?
- What details can I use to develop this main point?

EXAMPLE:
Consumption of beer, wine, and hard liquor increases in the United States every year.

ANALYSIS:
This isn't a good topic sentence because it's a cut-and-dried fact. Where do you go from here?

BETTER:
The increasing consumption of beer, wine, and hard liquor in the United States has caused family structures to disintegrate.

EXAMPLE:
Although ads on TV for mail-order products are often misleading, they can still be very entertaining.

ANALYSIS:
This is a good topic sentence because it's a defendable opinion.

EXAMPLE:
This essay will discuss the people you meet in an exercise class.

ANALYSIS:
This is a lousy topic sentence for two reasons. First, don't tell the reader what you're going to say: Just say it! Second, although you might meet some really peculiar people in an exercise class, unless you're doing a character sketch, who cares?

BETTER:
There's something about sweating, panting, and suffering together in an exercise class that brings out the idiosyncrasies in people.

Banesh Hoffmann, "My Friend, Albert Einstein"
"He was one of the greatest scientists the world has ever known, yet if I had to convey the essence of Albert Einstein in a single word, I would choose *simplicity*."

Eugene V. Weinstock, "Confessions of a Nature Hater"
"I have a terrible confession to make."

Cullen Murphy, "The Right Wrong Stuff"
"I recall seeing a poster many years ago for an appearance by the guru Mahara-ji, who advertised himself as the 'fifteen-year-old perfect master.' On the poster a passerby had written, 'When I was fifteen, I thought I was perfect too.'"

Edward Hoagland, "The Courage of Turtles"
"Turtles are a kind of bird with the governor turned low."

Anne Rivers Siddons, "Spring in Atlanta: An Unabashed Love Story"
"At the sodden end of January, when tempers and faces are fusty with indoors, spring puts a tentative foot down in Atlanta."

Colin Thubron, "Across White Russia"
"I had been afraid of Russia ever since I could remember."

Russell Baker, "The Plot against People"
"Inanimate objects are classified scientifically into three major categories--those that break down, those that get lost, and those that don't work."

David Dawson, "The Decline of the Front Porch:
"This is an evening of slightly anemic breezes, feeble but persistent gusts that whisper high in the trees but lack the energy to come down and get in your hair."

Carl Sagan, "The Nuclear Winter"
"Except for fools and madmen, everyone knows that nuclear war would be an unprecedented human catastrophe."

Lewis Thomas, "On Warts"
"Warts are wonderful structures."

Quick! Name a hit movie from the year you were born. You don't have a clue? Wouldn't it be fun to know? For my husband's birthday this year, he received a card that highlighted events from 1952, his birth year. The card included hit movies, advertisements, politics, and headlines from 1952. My husband loved it! Logically, with America's love for nostalgia, a huge market exists among Current customers for a product line that would draw on memories of past years. Such products could be customized for different segments of the population and various occasions. Americans are nostalgia buffs; consequently, a product line such as this has endless possibilities for customer fun and Current profit!

TRANSITION WORDS AND PHRASES:

To Show Addition:

and, also, besides, further, furthermore, in addition, moreover, next, too, first, second

To Give Examples:

for example, for instance, to illustrate, in fact, specifically, especially, for one thing, frequently, in general, in particular, in this way, namely, occasionally, specifically, usually

To Compare:

also, in the same manner, similarly, likewise, at the same time, in the same way, in like manner

To Contrast:

but, however, on the one hand, on the other hand, in contrast, nevertheless, still, even though, on the contrary, yet, although, and yet, conversely, rather, still, whereas, yet

To Summarize or Conclude:

in other words, in short, in summary, in conclusion, to sum up, that is, therefore, in brief, to conclude

To Show Time

after, as before, next, during, later, finally, meanwhile, then, when, while, immediately

To Show Place or Direction:

above, below, beyond, farther on, nearby, opposite, close, to the left

To Indicate Logical Relationship:

if, so, therefore, consequently, thus, as a result, for this reason, since

Do's

1. Make sure all the sentences relate to the paragraph topic.

2. Vary the sentences in length and structure. Avoid sentences that are so long that the reader becomes lost.

3. Use synonyms, particularly if something needs to be repeated.

4. Stimulate the readers' senses (smell, touch, etc.) or memory. Involve the reader for a better paragraph.

5. Use the active voice whenever possible.

Don'ts

1. Don't use "I think," "I feel," etc.

2. Don't offend the reader with statements that are too strong.

3. Don't make the reader work!

AVOID OPINION PHRASES

I think professional athletes are sometimes severely disadvantaged by trainers whose job it is to keep them in action.

Professional athletes are sometimes severely disadvantaged by trainers whose job it is to keep them in action.

–Norman Cousins, "Pain is Not the Ultimate Enemy"

In my opinion, there are in general seven basic signals that get communicated from the [baseball] manager . . . to the players.

In general, there are seven basic signals that get communicated from the [baseball] manager . . . to the players

–Rockwell Stenrud, "Who's on Third"

Nicotine is a familiar and widely recognized drug, a stimulant to the central nervous system. I believe it is addictive.

Nicotine is a familiar and widely recognized drug, a stimulant to the central nervous system. It is addictive.

–Adam Smith, "A Very Short History of Some American Drugs Familiar to Everybody"

Review your own paragraph

Identify the various parts

- ► Topic sentence
- ► Hook or attractor
- ► Body sentences
- ► Concluding sentence
- ► Transition words or phrases

Which ones are missing?

Which need to be strengthened and improved?

Did you follow the Do's and Don'ts?

EFFECTIVE WORKPLACE WRITING
SESSION V

"This class was very informative, interesting and it made me slow down my thought process and think about my relation as a reader and writer."
— Writing Student

Rationale:

The read-around process is a powerful way to reinforce the concept of writing for the reader. As students read the work of their peers, they become more aware of their own personal strengths and weaknesses. They see how others were effective or ineffective in their style, organization, sentence structure, or word choice. In the process, they also hone their abilities to analyze and critique.

The end result is that students will gain a clearer sense of the importance of revision, as well as specific elements that need to be strengthened or clarified.

Learning Intentions:

- Participants will analyze the work of other writers for strengths and weaknesses.
- Participants will recognize the importance of revision in the writing process.
- Participants will analyze their own work for strengths and weakness, in the process identifying at least one specific way to improve their writing.

I. Review Paragraph Elements and Structure

A. Contrast sentences with "I think" to those without (HANDOUT and OVERHEAD)

B. Read paragraph from "Pain is not the Ultimate Enemy" by Norman Cousins.

- Identify the different parts of the paragraph (hook, topic sentence, etc.)

II. Analyzing the work of other writers

A. Hand out copies and read the first draft of the product concept paragraph.

- Divide students into small groups that analyze the following:
  a. What are the overall strengths of the paragraph?
  b. What needs to be improved?

c. What are specific mechanical and grammatical errors?
d. What is the best sentence, phrase, or point in this paragraph?

B. Hand out copies and read the second draft.
- Continue with same groups and have students analyze the following:
  a. What has been improved in the essay?
  b. What still needs improvement?
  c. Which sentence, phrase, or point is now the best?
  d. What created this improvement?

III. Understanding the Revision Process

A. Revising is the single most important step in bringing quality to a paper. You should assess the following in your writing:

- Hook or attractor sentence for clarity, punch, and appropriateness
- Topic sentence for accuracy; does it truly introduce what the paper is about?
- Body sentences for support, development, unity, and coherence?
- Conclusion for clarity, appropriateness, and logic
- Transitions between ideas or points
- Descriptions for vividness and clarity
- Sentence structure, grammar, mechanics, and spelling
- Sentence length and variation

B. To do this, use the following techniques:
- Always revise on a hard copy before the final draft, as opposed to revising only on the computer. Developing writers tend to make only minor corrections on the computer screen because it looks so perfect already.

- Leave the "final" draft for **at least** several hours, preferably several days or more, to give you a fresher look at what you've written. You'll be more likely to read what was actually written rather than what was intended.

- Read your work out loud several times for content, flow, and clarity, making needed corrections as you read.

- Have someone else read your work to you out loud. Listen for needed improvements, and listen to what suggestions the reader may have for the paper. The writer has the ultimate say, though: REMEMBER, not all suggestions should be incorporated into the final draft.

- Know your weaknesses! Go through previous papers to see what mistakes you made. Be especially observant for those errors.

- If you have trouble with sentence structure, separate the sentences out onto individual lines. Read through your work sentence by sentence backwards. This way you'll be more likely to read what's really written and not carry over information from the previous sentence to make the next one complete.

VI. Recognizing Your Anxieties About Writing

A. WRITE and DISCUSS:
What are you most afraid of when someone reads your writing?

V. Share Essays in a Read-Around

A. Collect everyone's essay and white out their names. Number each one and make enough copies of everyone's essay so each person has everyone else's essay.

B. Hand out read-around sheets and analyze each essay for strengths and weaknesses. Encourage everyone to be as specific as possible in ways to improve.

VI. Evaluation

A. Students should rewrite essays as needed.

B. Daily journal
Students record comments about the class, what they've learned and how they can use their new skills on the job.

Curriculum Notes

IV. Share Essays in a Read-Around

Of all the sessions, this one has the most potential for great success and great failure. When the groundwork has been properly laid for a read-around, students find it extremely helpful; when it hasn't been, participants will leave with more anxiety about writing and lower selfesteem. The first key is that students bring a piece of writing that fairly represents their skills and efforts. Logically then, polished drafts are more appropriate than rough drafts; ideally, the drafts should have had the benefit of the instructor's thoughtful analysis, and students should have an opportunity to revise before their work is read by others.

The second key is that students must understand that no two people will be at the same place in their writing skills, and--more importantly--most people feel panicky at the thought of others reading their writing. Therefore, it's essential that students offer positive suggestions to the each other. No matter how poor the writing, the readers should find something that can be praised or encouraged. Likewise, the weaknesses should always be addressed in how something can be improved or made clearer.

AVOID OPINION PHRASES

I think professional athletes are sometimes severely disadvantaged by trainers whose job it is to keep them in action.

Professional athletes are sometimes severely disadvantaged by trainers whose job it is to keep them in action.

--Norman Cousins, "Pain is Not the Ultimate Enemy"

In my opinion, there are in general seven basic signals that get communicated from the [baseball] manager . . . to the players.

In general, there are seven basic signals that get communicated from the [baseball] manager . . . to the players

--Rockwell Stenrud, "Who's on Third"

Nicotine is a familiar and widely recognized drug, a stimulant to the central nervous system. I believe it is addictive.

Nicotine is a familiar and widely recognized drug, a stimulant to the central nervous system. It is addictive.

--Adam Smith, "A Very Short History of Some American Drugs Familiar to Everybody"

A New York taxi driver . . . is licensed to operate, and thereby earn his living, by the city. One of the rules in the taxi code stipulates that the cabdriver must take his customer to any point within the city limits that the rider requests. Never mind that the driver makes more money operating in Manhattan; is lost when he enters the precincts of Brooklyn; is frightened by the prospect of a trip to Harlem at night. I think the rules are clear. He must go where the customer asks.

A New York taxi driver . . . is licensed to operate, and thereby earn his living, by the city. One of the rules in the taxi code stipulates that the cabdriver must take his customer to any point within the city limits that the rider requests. Never mind that the driver makes more money operating in Manhattan; is lost when he enters the precincts of Brooklyn; is frightened by the prospect of a trip to Harlem at night. The rules are clear. He must go where the customer asks.
--Willard Gaylin, *The Rage Within*

FROM "PAIN IS NOT THE ULTIMATE ENEMY"

Professional athletes are sometimes severely disadvantaged by trainers whose job it is to keep them in action. The more famous the athlete, the greater the risk that he or she may be subjected to extreme medical measures when injury strikes. The star baseball pitcher whose arm is sore because of a torn muscle or tissue damage may need sustained rest more than anything else. But his team is battling for a place in the World Series; so the trainer or team doctor, called upon to work his magic, reaches for a strong dose of butazolidine or other powerful pain suppressants. Presto, the pain disappears! The pitcher takes his place on the mound and does superbly. That could be the last game, however, in which he is able to throw a ball with full strength. The drugs didn't repair the torn muscle or cause the damaged tissue to heal. What they did was to mask the pain, enabling the pitcher to throw hard, further damaging the torn muscle. Little wonder that so many athletes are cut down in their prime, more the victims of overzealous treatment of their injuries than of the injuries themselves.

By Norman Cousins

Quick! Name a hit movie from the year you were born. You don't have a clue? Wouldn't it be fun to know? For my husband's birthday this year, he received a card that highlighted events from 1952, his birth year. The card included hit movies, advertisements, politics, and headlines from 1952. My husband loved it! Logically, with America's love for nostalgia, a huge market exists among Current customers for a product line that would draw on memories of past years. Such products could be customized for different segments of the population and various occasions. For instance, many customers might enjoy recipes or homemaking tips found in ladies' magazines of earlier years. Likewise, others would enjoy cards that highlighted sports or car trivia from their birth years. Birthdays are only a starting point, though; an anniversary card might be even more appropriate because the card's recipients could remember and recognize the various people and events on the card. For instance, the top ten songs from 1975 would trigger more memories than the same list from 1952. Likewise, fashion items--platform shoes and bell-bottom pants--from 1975 would be more familiar than their 1952 counterparts. Another possible market to tap would be high school reunions. The product line could also be expanded into reunion invitations, posters, and even videos with clips from TV or news shows from the graduation year. Americans are nostalgia buffs; consequently, a product line such as this has endless possibilities for customer fun and Current profit!

- What are the overall strengths of the paragraph?
- What needs to be improved?
- What are specific mechanical and grammatical errors?
- What is the best sentence, phrase, or point in this essay?

What were you doing in 1952? I have a great idea for a new product to add to Current's social expressions line. For my husband's birthday this year, his sister sent him a card that highlighted various things from 1952, his birth year. The card included hit movies, advertisements, political events, and headlines from that era. My husband loved it! The only negative was that the card had been printed in England, so all of the items had a British spin. I think there would be a huge market among Current customers for such a card, which could be customized for various occasions and different segments of the population. My husband enjoyed his birthday card, but an anniversary card might be even more appropriate because we could remember and recognize the various things on the card. For instance, the top ten songs from 1975 would trigger more nostalgia than the same list from 1952. Likewise, fashion items from 1975 would be more familiar and trigger more responses. In addition to anniversaries, there might be a market for high school reunions. The idea could be expanded into invitations, note cards, even T-shirts. A second possibility would be to specialize in various markets. For instance, many men would enjoy cards that highlighted sports or car trivia from their birth years. Women might enjoy recipes or parenting tips found in women's magazines of earlier years. Americans love nostalgia; cards such as these would give them a chance to share old memories with each other.

- What has been improved in the essay?
- What still needs improvement?
- Which sentence, phrase, or point is now the best?
- What created this improvement?

Revising is the single most important step in bringing quality to a paper. You should assess the following in your writing:

1. Hook or attractor sentence for clarity, punch, and appropriateness
2. Topic sentence for accuracy; does it truly introduce what the paper is about?
3. Body sentences for support, development, unity, and coherence?
4. Conclusion for clarity, appropriateness, and logic
5. Transitions between ideas or points
6. Descriptions for vividness and clarity
7. Sentence structure, grammar, mechanics, and spelling
8. Sentence length and variation

To revise, use the following techniques:

1. Always revise on a hard copy before the final draft, as opposed to revising only on the computer. Developing writers tend to make only minor corrections on the computer screen because it looks so perfect already.

2. Leave the "final" draft for at least several hours, preferably several days or more, to give you a fresher look at what you've written. You'll be more likely to read what was actually written rather than what was intended.

3. Read your work out loud several times for content, flow, and clarity, making needed corrections as you read.

4. Have someone else read your work to you out loud. Listen for needed improvements, and listen to what suggestions the reader may have for the paper. The writer has the ultimate say, though: REMEMBER, not all suggestions should be incorporated into the final draft.

5. Know your weaknesses! Go through previous papers to see what mistakes you made. Be especially observant for those errors.

6. If you have trouble with sentence structure, separate the sentences out onto individual lines. Read through your work sentence by sentence backwards. This way you'll be more likely to read what's really written and not carry over information from the previous sentence to make the next one complete.

Short words are best.
And old words,
when short,
are best of all.

---Winston Churchill

**Not all writing must be concise.
There is room for the grace note,
the courteous phrase,
the touch of oil that lets the gates
of a sentence swing without
sqeaking.**

--- James Kilpatrick

I can't write five words but that I change seven.

--Dorothy Parker

Letters from graduate students, businessmen, some university presidents, and most of all from politicians are so barnacled with jargon that they bruise the wastebasket as they fall into it.

--- Alistar Cooke

WRITE:

What are you most afraid of when someone reads your writing?

Read-around questions

Paper #_____ Reader's name_____

1. What are the strengths of this paper?

2. What, if anything, distinguishes this paper from the other papers in the group?

3. What still needs to be improved?

4. Give a specific suggestion for how to make an improvement.

WORKPLACE WRITING I
SESSION VI

"It made me realize that I shouldn't be so afraid of writing. With practice, I will learn the basic skills needed." --- Writing Student

Rationale:

The final element in solid writing is to be as specific and vivid as possible. Even the dreary workplace memo--the insomniac's friend--can be brought to life with appropriate description and examples. Encourage students to identify the words or phrases that bring a piece of writing to life. What helps them as readers to create a mental picture?

Learning Outcomes:

- Participants will recognize the importance of using description in writing.
- Participants will recognize the importance of using specific examples in their writing.

Course Outline:

I. Review the Process of Revision (20 minutes)

A. WRITE and DISCUSS:
- What was the easiest/most difficult part of revising your paper?
- What is stronger in this draft than in previous drafts? Why? How did you go about improving it?
- What, if anything, do you still want to improve?
- How will you improve it?

II. Analyzing Writing for Descriptive and Vivid Language (10 minutes)

A. Be specific in your writing.
"If you tell me something is a pleasure, I don't know whether it is more like revenge, or buttered toast, or success, or adoration, or relief from danger, or a good scratch." --C. S. Lewis

B. READ "Those Winter Sundays" by Robert Hayden

C. IDENTIFY the words and phrases that make the images come alive.

III. Adding Concrete, Specific,and Vivid Language (45 minutes)

A. Once the first draft is completed, it's necessary to go back and fine tune your writing to make it more concrete, vivid, and specific. Vivid language creates word pictures. As much as possible, the reader should **show** rather than **tell**. This is done with more colorful and specific adjectives and active verbs.

B. READ "Smith's old car" by Santi Buscemi or any piece that uses vivid, concrete details.

Identify concrete, vivid replacements for the following:

Affection	Hatred	Violence
Anger	Fear	Joy

C. READ "Alcatraz Island" by Joan Didion

Identify specific replacements for the following words:

Automobile	School	Airplane
Residence	Tree	Beverage
Fruit	Baked goods	Child

D. REWRITE the sentences on the handout using more vivid and specific descriptions.

E. IDENTIFY one word, phrase, or sentence in your paper that you can make more specific, vivid, or colorful.

IV. Evaluation (30 minutes)

A. Final writing sample:
You may choose one of the topics from the handout other than the one you originally wrote about. Or you may write on the following topic. Regardless of the topic you choose, remember the elements of a strong paragraph: a hook, topic sentence, primary and secondary support, and conclusion. Keep in mind who your audience is and what it needs to know. Don't forget to brainstorm and organize your ideas before you start to write.

Why are good writing skills important in the workplace?

B. Daily journal
Students record comments about the class, what they've learned and how they can use their new skills on the job.

V. **Administrative Details** (15 minutes)

A. Post-evaluation
B. Instructor evaluation
C. Class evaluation

Write:

- What was the easiest/most difficult part of revising your paper?
- What is stronger in this draft than in previous drafts? Why?
- How did you go about improving it?
- What, if anything, do you still want to improve?

If you tell me something is a pleasure,
I don't know whether it is more like
revenge,
or buttered toast,
or success,
or adoration,
or relief from danger,
or a good scratch.

--C.S. Lewis 138

"Those Winter Sundays"

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

--Robert Hayden

Writing that tells:

Smith's old car is the joke of the neighborhood. He should have gotten rid of it years ago, but he insists on keeping this "antique" despite protests from his family and friends. The car is noisy and unsafe. What's more, it pollutes the environment, causes a real disturbance whenever he drives by, and is a real eyesore.

Writing that shows:

Whenever Smith drives his 1957 Dodge down our street, dogs howl, children scream, and old people head inside and shut their windows. Originally, the car was painted emerald, but the exterior is so covered with scrapes, dents, and patches of rust that it is hard to tell what it looked like when new. His wife, children, and close friends have begged him to junk this corroded patchwork of steel, rubber, and chicken wire, but Smith insists that he can restore his "antique" to its former glory. It does no good to point out that its cracked windshield and bald tires qualify it as a road hazard. Nor does it help to complain about the roar and rattle of its cracked muffler, the screech of its well-worn brakes, and the stench of the thick, black smoke that billows from its rusty tail pipe.

--Santi Buscemi

Make your writing more concrete:

ABSTRACT	CONCRETE
Affection	Kiss, embrace
Hatred	Sneer, curse
Violence	Punch, sneer
Anger	Shout
Fear	Scream, gasp
Joy	Laugh, smile

GENERAL

The island prison is covered with flowers now. A large sign that is visible from a long way off warns visitors away. But since the early 1960s, when they took the last prisoners to other institutions, the sign has really served no purpose, for the prison has been abandoned. The place is not unpleasant; in fact, one might enjoy the romance and solitude out there.

SPECIFIC:

Alcatraz Island is covered with flowers now: orange and yellow nasturtiums, geraniums, sweet grass, blue iris, black-eyed Susans. Candytuft springs up through the cracked concrete in the exercise yard. Ice plant carpets the rusting catwalks. "WARNING! KEEP OFF! U.S. PROPERTY," the sign still reads, big and yellow and visible for perhaps a quarter of a mile, but since March 21, 1963, the day they took the last thirty or so men off the island. . . , the warning has been only *pro forma* [serving no real purpose]. It is not an unpleasant place to be, out there on Alcatraz with only the flowers and the wind and the bell buoy moaning and the tide surging through the Golden Gate.

--Joan Didion, "Rock of Ages"

Make your writing more specific:

GENERAL	MORE SPECIFIC	MOST SPECIFIC
car	sports coupe	1963 forest green Jaguar
residence	house	West-side Victorian
fruit	melon	juicy cantaloupe
tree	evergreen	young Douglas fir
baked goods	pastries	chocolate-filled cream puffs
beverage	soft drink	caffeine-free diet cola

GENERAL
Jane Miller works hard as an operator.

SPECIFIC
As a PBX operator at Current, Jane Miller answers approximately 1,300 phone calls a day, with a 4 second average per phone call.

GENERAL
The group proposed more discussion time between hourly personnel and supervisors.

SPECIFIC
After deciding that communication between hourly personnel and supervisors needed improvement, the group suggested a plan for improvement. This included the following:

- Discussions would be approximately 30 minutes in length.
- Discussions could begin now with a second round scheduled in 3 months and perhaps every 3 to 6 months after this.
- Supervisors would give at least 24 hours notice to the hourly personnel to allow time for thoughtful preparation.
- Questions such as these could be given with the advance notice to help productively focus the discussions:
  1) What is Current doing well?
  2) What could still be improved, and what specific suggestions do you have to improve this area?
  3) What personal goals do you have for your job?

GENERAL
Current employees are working more safely.

SPECIFIC
Current employees are working more safely.

- Injuries are down 50% from last year.
- Injuries with lost work time are down 59%.
- Injuries per hour worked are down 56%.

The old church needed repair.

POSSIBLE REVISION:
The pre-Civil War Baptist church cried out for repairs to its tottering steeple, its crumbling stone foundation, and its cracked stained-glass windows.

The kitchen table was a mess. It was covered with the remains of peanut-butter-and-jelly sandwiches.

POSSIBLE REVISION:
The kitchen table was littered with the half-eaten remains of very stale peanut-butter sandwiches and thickly smeared with the crusty residue of strawberry jelly.

Her fellow students showed their approval and their support as the old woman graduated.

POSSIBLE REVISION:
Her fellow graduates applauded warmly and enthusiastically as the eighty-six-year-old chemistry major rose proudly and strutted across the auditorium stage to accept her college diploma.

LITERAL EXPRESSION: The two young men battled through the night.

SIMILE The two young men battled like gladiators through the night.

METAPHOR The two young gladiators battled through the night.

LITERAL EXPRESSION In spring, the meadow is beautiful.

SIMILE In spring, the meadow looks like a painting by Renoir.

METAPHOR In spring, the meadow is a painting by Renoir.

LITERAL EXPRESSION My old car is hard to drive.

SIMILE My old car drives like a tank.

METAPHOR My old car is a tank!

LITERAL EXPRESSION During holidays, shopping malls are crowded and noisy.

SIMILE During holidays, shopping malls are so crowded and noisy that they seem like madhouses.

METAPHOR During holidays, shopping malls are so crowded and noisy that they become madhouses.

You may choose one of the topics from the handout other than the one you originally wrote about. Or you may write on the following topic. Regardless of the topic you choose, remember the elements of a strong paragraph: a hook, topic sentence, primary and secondary support, and conclusion. Keep in mind who your audience is and what it needs to know. Don't forget to brainstorm and organize your ideas before you start to write.

Why are good writing skills important in the workplace?

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STUDENT EVALUATION

Post-Evaluation

Name: _____ **Date:** _____

Course: _____ **Instructor:** _____

GOALS	1 20%	2 40%	3 60%	4 80%	5 100%
I improved my goal in communication.					
I improved my goal in productivity.					
I improved my goal to increase my work attendance.					
I improved my goal to increase my self-esteem.					

WORKPLACE LEARNING PROGRAM
INSTRUCTOR EVALUATION
CURRENT AND PIKES PEAK COMMUNITY COLLEGE

Please check one response to each question.	Excellent	Very Good	Satisfactory	Needs Improvement	Poor
1. The instructor is organized in his/her teaching of this class.					
2. The instructor projects warmth, friendliness and enthusiasm in his/her presentation.					
3. The instructor returns tests and assignments within one class session.					
4. The instructor encourages student participation in class.					
5. The instructor reacts in a positive manner to students' questions and responses.					
6. The instructor is willing to give individual help when you request it.					
7. The instructor clearly communicates how the course is related to your learning needs.					
8. The instructor is skilled and knowledgeable in the material.					
9. You feel comfortable with asking your instructor to teach what you feel is important to your learning needs.					
10. By reviewing your portfolio, you are familiar with the changes in your own learning.					

What comments do you have that will help in the design of future courses?_____

_____

_____

_____

_____

WORKPLACE LEARNING PROGRAM
PARTICIPANT EVALUATION
CURRENT AND PIKES PEAK COMMUNITY COLLEGE

Please answer the questions which follow. Your responses will help us in making improvements in the course.

1. How would you rate the content of this course?

Too Difficult		Just Right		Too Easy
5	4	3	2	1

2. How would you rate the quality of the instruction materials?

Very Interesting		Somewhat Interesting		Uninteresting
5	4	3	2	1

3. How useful was the course in helping you on the job?

Very Useful		Somewhat Useful		Not Useful
5	4	3	2	1

4. Overall, how satisfied were you with the course?

Very Satisfied		Somewhat Satisfied		Very Dissatisfied
5	4	3	2	1

5. What did you like the best about this course?_____
_____
_____
_____

6. What could have been done to improve the effectiveness of the course?_____
_____
_____
_____

7. How would you rate the quality of the instructional materials?
_____
_____
_____

8. Would you like additional time spent on this subject? Yes_____
No_____ If yes, what specific subjects?_____
_____
_____

9. In what specific ways has this course helped you to do your job better?_____
_____
_____

10. How has this course helped meet goals you set before taking it?

_____
_____
_____

11. Would you recommend this course to a co-worker? Yes_____No_____
Why or Why not?_____
_____
_____

12. Do you feel more confident about your learning abilities because of this class?_____
_____
_____

13. Will what you learned in class make a positive, noticeable difference in your outside interests?_____
_____
_____
_____